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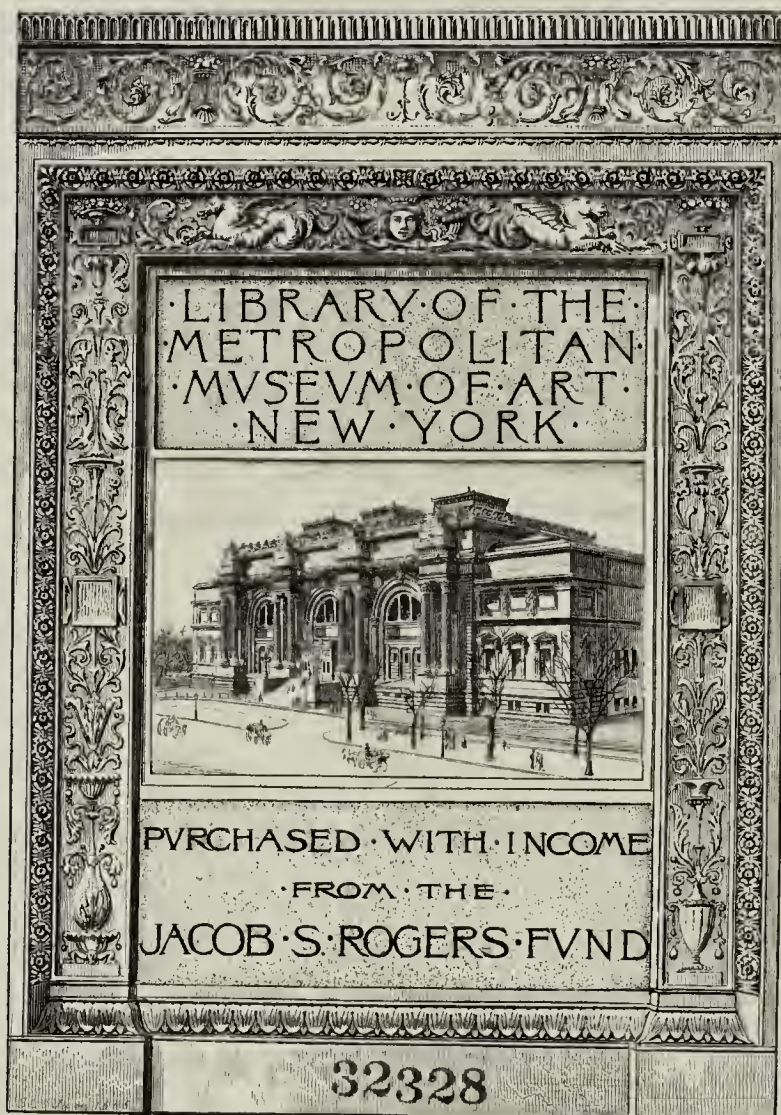


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ON PUBLIC EXHIBITION
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
ENTRANCE, 6 EAST 23RD STREET

BEGINNING WEDNESDAY, APRIL 18TH
AND CONTINUING UNTIL THE TIME OF SALE

NOTEWORTHY MANUSCRIPTS AND BOOKS

ACQUIRED BY CHARLES SESSLER, OF PHILADELPHIA
FOR THE LIBRARY OF THE LATE
SAMUEL H. AUSTIN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
WITH THE BOOKS AND MANUSCRIPTS OF THE AUSTIN LIBRARY
ON MONDAY AFTERNOON, APRIL 23RD
AND TUESDAY EVENING, APRIL 24TH, 1917
AT THE AMERICAN ART GALLERIES



THE SNOB:

A LITERARY AND SCIENTIFIC JOURNAL.

NOT

CONDUCTED BY MEMBERS OF THE UNIVERSITY

*Tityre, tu patulae recubans sub tegmine fagi
Sylvestrem?* VIRGIL.

Cambridge:

PUBLISHED BY W. H. SMITH, ROSE CRESCENT.

1829.

WILLIAM MAKEPEACE THACKERAY.

Facsimile Title-page. [No. 639A]

ILLUSTRATED CATALOGUE OF
NOTEWORTHY MANUSCRIPTS AND BOOKS

ACQUIRED BY CHARLES SESSLER
FOR THE LIBRARY OF THE LATE
SAMUEL H. AUSTIN, OF PHILADELPHIA

TO BE SOLD WITHOUT RESERVE OR RESTRICTION

BY ORDER OF MR. CHARLES SESSLER AND
WITH THE CONSENT OF THE EXECUTORS OF THE AUSTIN ESTATE

ON MONDAY AFTERNOON, APRIL 23RD
AND TUESDAY EVENING, APRIL 24TH, 1917

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY



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Conditions of Sale

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City

A LARGE PART OF THE LIBRARY OF MR. AUSTIN WAS ACQUIRED FOR HIM BY CHARLES SESSLER OF PHILADELPHIA. MR. SESSLER'S INSTRUCTIONS WERE TO GET THE BEST, AND HE USED EVERY EFFORT TO OBTAIN THAT WHICH WOULD COMPLETE OR ADD TO A SERIES, OR WORKS, OF A CHARACTER ALREADY OBTAINED BY MR. AUSTIN.

IN PURSUANCE WITH THESE INSTRUCTIONS MR. SESSLER PURCHASED JUST PRIOR TO MR. AUSTIN'S ILLNESS AND UNFORTUNATE DEATH SOME IMPORTANT BOOKS AND MANUSCRIPTS.

FEELING THAT IT WOULD BE TO THE ADVANTAGE AND INTEREST OF ALL TO OFFER THESE ITEMS AT THE SAME TIME AS SIMILAR ITEMS IN THE AUSTIN LIBRARY, MR. SESSLER, WITH THE APPROVAL OF THE EXECUTORS OF MR. AUSTIN'S ESTATE, HAS CONSIGNED THEM TO THE AMERICAN ART ASSOCIATION FOR SUCH PURPOSE.

THE CATALOGUE THEREOF HERE FOLLOWS. EACH ITEM WILL BE SOLD IMMEDIATELY FOLLOWING THE CORRESPONDING NUMERICAL NUMBER IN THE AUSTIN CATALOGUE.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

ON MONDAY AFTERNOON AND TUESDAY EVENING,
APRIL 23rd AND 24th, 1917

109A. [BRONTË (CHARLOTTE).] *Jane Eyre*. Edited by Curren Bell. FIRST EDITION. 3 vols. 12mo, ORIGINAL CLOTH, UNCUT. Enclosed in brown cloth solander case.

205-

London: Smith, Elder, and Co., Cornhill, 1847

FINE COPY. EXTREMELY RARE. At the end are the 32 pages of Advertisements, dated October, 1847.

112A. "CARROLL (LEWIS)" [Reverend C. L. Dodgson]. *Alice's Adventures in Wonderland*. With 24 illustrations by John Tenniel. 12mo, original red cloth, gilt, binding rubbed. Enclosed in maroon morocco solander case.

London: Macmillan and Co., 1866

FIRST PUBLISHED EDITION. The first edition of this work was condemned by both author and illustrator, for the pictures did not come out well, it was accordingly recalled and a new edition, printed by Richard Clay (the present issue) sent out in its place.

205-

Inserted is a leaf from "The Publishers' Circular," of Dec. 8, 1865, in which appears a full-page advertisement of "*Alice's Adventures in Wonderland*," with 2 of the important Tenniel illustrations reproduced.—"This day is published, crown 8vo, cloth price 7s 6d. *Alice's Adventures in Wonderland*."

Sale Tuesday Evening, April 24th

434A. DICKENS (CHARLES). The Life and Adventures of Nicholas Nickleby. With portrait of the author, and 39 plates by "Phiz." FIRST EDITION. 8vo, full contemporary green morocco, rebaked with morocco, gilt edges. London: Chapman and Hall, 1839

AUTOGRAPH PRESENTATION OF COPY FROM THE AUTHOR TO HIS PHYSICIAN, DR. ELLIOTSON, WITH INSCRIPTION ON THE DEDICATION PAGE,—"*Doctor Elliotson, From his most faithfully, Charles Dickens.*"

In addition this copy was presented by Dr. Elliotson to his nephew, E. Spence Symes, and has his autograph inscription beneath that of Charles Dickens "*and from John Elliotson to E. Spence Symes, 1864.*"

Doctor Elliotson was the physician of Charles Dickens and a friend of William Makepeace Thackeray. Dickens dedicated "Great Expectations" to him. It became his custom to present his presentation copies of Charles Dickens's works to his nephews. One of these, "David Copperfield," inscribed by Dickens to him and presented to Symes, is in the collection of the late Harry E. Widener; and still another, "Great Expectations" (dedicated to Elliotson) inscribed by Dickens to him and presented by Elliotson to Edmond West Symes, is owned by John C. Eckel, the bibliographer of Dickens's works.

INSERTED IS A ONE-PAGE AUTOGRAPH LETTER, SIGNED, BY CHARLES DICKENS, OCTOBER 23rd, 1839, as follows,—

"*Doughty street, October 23rd, 1839. Dear Doctor Elliotson: Let me have the pleasure of requesting you to accept the accompanying volume as a very feeble mark of my lasting esteem and admiration.*" (signed) "*Charles Dickens.*"

AN AUTOGRAPH PRESENTATION COPY OF A FIRST EDITION OF ONE OF DICKENS'S WRITINGS ACCOMPANIED BY THE AUTOGRAPH LETTER SENT BY THE AUTHOR TO THE RECIPIENT IS OF THE GREATEST RARITY.

435A. DICKENS (CHARLES). THE ORIGINAL AUTOGRAPH MANUSCRIPT BY CHARLES DICKENS of a HUMOROUS RHYMING INVITATION TO J. P. HARLEY, dated,—"*Doughty Street, April 9th, 1839.*" Together with MR. HARLEY'S RHYMING REPLY. Dickens, MS. 1p. 4to; Harley,—1p. 8vo. Each is tipped loosely on a mount. Full transcripts beautifully written in black and red by Sangorski & Sutcliffe and a specially written title page, complete the item. 4to, full green crushed levant morocco, gilt lines on sides, gilt back, edges gilt, BY SANGORSKI AND SUTCLIFFE.

1839

AN EARLY DICKENS AUTOGRAPH OF UNIQUE INTEREST, CHARACTERISTIC, HUMOROUS, AND OF GREAT IMPORTANCE. In part, Dickens writes,—

"*Recitative. You're wery funny so you air
Good people's sides you shake,
But in that 'ere poetic flare
You've made a small mistake,
For 'Thursday' ain't the day . . .*

AIR.

"*Oh come then tomorrow und taste of that cheer
Purvided for good 'uns like you:
With the light of your countenance soften my beer.
My champagne, and my other wines too . . .
live while we may—
And when you have eaten and drunk too 'like bricks'
Oh then like the Page—'Go and Play.' . . .*"

Recitative

Wine very funny so you air,
Good people's sides you shake,
But in that ere poetic flare
You've made a small mistake;
For "Thursday" ain't the day young Sips,
But "Wen's day" is the cry:
So please to put that in your pipe
And act according - By.

Air

Wine then tomorrow and taste of that cheer
Provided for good 'uns like you:
With the light of your countenance soften my beer,
My champagne, and my other Wines too.
And if in your fun of that Beer you should think,
(For you are old Momus's child)
Take a napkin from it while you're strong, you drink,
And pray Harley - pray - draw it mild.
Oh come then tomorrow when church-clocks strike six,
Drun vivamus - live while we may -
and when you have eaten and drunk too "like bricks";
Oh then, like the Page - "Go and Play".

[Please to hang up this bill in the kitchen.]

[Doughty Street to April 9th 1859]

DICKENS AND HARLEY.

Original Manuscript. [No. 473B]

Sale Tuesday Evening, April 24th

[No. 473B.—Continued]

J. P. HARLEY, THE FRIEND TO WHOM DICKENS DEDICATED "THE VILLAGE COQUETTES," replies in similar humorous vein.—

"9th April, 1839.

*It's very hard and so it be
To be obliged to wait
Till Thursday next, before C. D.
I meet at forty-eight.
But on that day precise at six
Two handsome men you'll see,
. . . I mean—myself and me.
. . . from fear I flee
to sign myself in ready made
Plain prose, thy friend J. P."*

[See Reproduction]

437a. 473C. DICKENS (CHARLES). THE ORIGINAL AUTOGRAPH MANUSCRIPT BY CHARLES DICKENS OF THE EPITAPH HE COMPOSED FOR THE GRAVE STONE OF MRS. KATHERINE THOMSON (the grandmother of Mrs. Charles Dickens). Together with the autograph letter from CHARLES DICKENS which accompanied the manuscript when sent to George Thomson, her husband. The letter and manuscript are loosely tipped on mounts and bound together with printed description and a specially written title-page in red and black. 8vo, full green polished morocco, gilt back, gilt lines on sides, solid gilt edges, BY SANGORSKI & SUTCLIFFE. [London:] Nov. 26, 1841

310. A UNIQUE AND EXTREMELY INTERESTING DICKENS LETTER AND MANUSCRIPT. EACH ONE-PAGE. The original autograph letter to George Thomson expresses Dickens's desire that he may like the epitaph, and apologizes for delay in writing it, giving the excuse of illness. The letter is signed in full and is dated, Friday November 26, 1841. The epitaph reads: "Sacred to the ashes of Katherine Thomson, for sixty years the dear wife of George Thomson of Edinburgh. She died at Brompton on the thirteenth of October, 1841: . . . The adjoining grave is that of her grandchild who died in the early bloom of womanhood. This is the resting place of one whose honored head was gray. It is hard to lose those whom we fondly love . . . but it is a happy thing to believe that in eternity there is perpetual youth and happiness for all . . ."

"The adjoining grave" refers to that of Mary Hogarth whose death Dickens mourned throughout all his life. His beautifully phrased contrast of the ages of the two, and his expression of belief in 'a happy eternity for all' gives a personal picture of Dickens seldom found in original autographic material. The facsimile and printed description bound up with the item originally appeared in 'The Dickensian.'

Purchased directly from a living member of the Dickens family.

[See Reproduction]

447a. 473D. DICKENS (CHARLES). The Battle of Life. A Love Story. With frontispiece and engraved title, and numerous woodcuts in the text, after drawings by Maclise, Doyle, Leech, and Stanfield. 12mo, ORIGINAL RED CLOTH, gilt, gilt edges. Enclosed in red levant morocco solander case. London: Bradbury and Evans, 1846

FIRST ISSUE OF THE FIRST EDITION, WITH THE PUBLISHER'S FULL IMPRINT, DATE, AND "A LOVE STORY" PRINTED BELOW THE DESIGN ON THE ENGRAVED TITLE. ONLY THREE COPIES KNOWN.

575. [See Reproduction]

Sacred to the ashes
of Thomson.

For sixty years
The dear Wife

of Thomson
of Edinburgh.

She died at Brompton
on the thirteenth of October 1851:

Closing
at the age of seventy five.

A life
of affectionate devotion
and domestic excellence.

Reader!

The adorning grave
Is that of her Grandchild
who died
in the early bloom
of womanhood.

This
Is the resting-place

of one
whose honored head

Was ~~gray~~ gray.

It is hard to lose

Those whom we fondly love
at any time.

But it is a happy thing
to believe

that in eternity

There is perpetual youth
and happiness

for all.

The will of God be done!

CHARLES DICKENS.

Original Manuscript Poem. [No. 473c]

Sale Tuesday Evening, April 24th

485A. ELIOT (GEORGE). The Legend of Jubal and other Poems. FIRST EDITION. 12mo, original cloth, uncut, with advertisements, and the slip of "Errata."

95.

Edinburgh and London: William Blackwood and Sons, 1874

ONE OF THE 20 SPECIAL COPIES PRINTED ON HEAVY TONED PAPER FOR GEORGE ELIOT'S OWN USE. THE RARITY IS APPARENT.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, WITH INSCRIPTION WRITTEN WITH VIOLET INK ON THE HALF-TITLE.—

"To Alexander Main, in memory of his helpful sympathy, from George Eliot.

May 1874."

Alexander Main was called by Mr. and Mrs. Cowden Clark, 'Their Shakesperian son.'

585A. "PHIZ" ILLUSTRATIONS. Miller (Thomas). Godfrey Malvern. [A Novel.] With frontispiece and 25 illustrations by "Phiz." 8vo, inlaid to thick 4to, full crimson crushed levant morocco, rich gilt back, green watered silk doublures and linings, dentelle inside borders, gilt edges, BY RIVIÈRE.

578a.

London: Ward & Lock [1842]

INSERTED IS THE COMPLETE SERIES OF TWENTY SIX ORIGINAL DRAWINGS BY H. K. BROWNE in PENCIL, PEN AND INK and WASH, each inlaid with special decorative border opposite the illustration for which the drawings were made.

400.

A UNIQUE ITEM HAVING THE COMPLETE SERIES OF EXCEPTIONALLY FINE ORIGINAL DRAWINGS BY H. K. BROWNE PERHAPS THE ONLY VOLUME EXTANT WHERE THE COMPLETE SERIES OF "PHIZ'S" ORIGINAL DRAWINGS ARE INTACT.

613A. ROWLANDSON (THOMAS). Loyal Volunteers of London & Environs, Infantry and Cavalry, in their respective Uniforms, Representing the Whole of the Manual, Platoon, & Funeral Exercise. In 87 plates, designed and etched by T. Rowlandson and dedicated by Permission to his Royal Highness the Duke of Gloucester. COLORED TITLE, AND 87 BEAUTIFULLY COLORED PLATES, MANY OF THE PLATES HEIGHTENED WITH GOLD-LEAF. FIRST EDITION. Royal 4to, full dark blue crushed levant morocco, richly gilt, gilt edges, BY RIVIÈRE.

588a.

London: R. Ackermann, 1798-1799

FINE COPY OF AN EXCEEDINGLY RARE COLORED-PLATE BOOK. Both text and plates in exceptionally fine condition, the latter with wide margins, and very brilliant in coloring. The present copy contains the very rare double page colored plate, of "Expedition on Military fly, dedicated to the London and Westminster Light Horse Volunteers."

185.

639A. [THACKERAY (WILLIAM MAKEPEACE).] THE SNOB: A Literary and Scientific Journal. Not "Conducted by Members of the University." 8vo, ORIGINAL BOARDS, the title (as foregoing) printed on front cover, within an ornate border, the whole printed in green ink, ENTIRELY UNCUT.

629b.

Cambridge: Published by W. H. Smith, Rose Crescent, 1829

IN THE FINEST CONDITION, AND PROBABLY THE ONLY UNCUT COPY KNOWN. OWING TO ITS UNCUT CONDITION, SIZE AND UNRUBBED STATE, IT IS PROBABLY UNIQUE. Measures 7¾ by 5 inches.

1975.

The numbers are printed on various colored papers, but in this no



A LOVE STORY.

LONDON:
PUBLISHED BY BRADBURY & EVANS, WHITEFRIARS.
1846.

CHARLES DICKENS.

Facsimile Title-page. [No. 473b]

Sale Tuesday Evening, April 24th

[No. 639A—Continued]

uniform method has been followed. No complete sets were made up alike. The present copy is composed of the original numbers as follows:

No. 1	Thursday, April 9, 1829.	Fifth edition.
No. 2	Thursday, April 16	Third edition.
No. 3	" April 23	Second edition.
No. 4	" April 30	Fourth edition.
No. 5	" May 7	Fourth edition
No. 6	" May 14	Fourth edition
No. 7	" May 21	Fourth edition
No. 8	" May 28	Second edition
No. 9	" June 4	Third edition
No. 10	" June 11	Second edition
No. 11	" June 18	Third edition.

Thackeray contributed to this periodical a parody of Tennyson's "Timbuctoo," poem "To Genevieve," some of the advertisements, and several letters signed "Dorothea Julia Ramsbottom."

Inserted is an interesting facsimile of an autograph letter of Henry B. Forster with reference to the scarcity of "The Snob" (dated 1889). He also gives some details as to some of the contributions which were from the pen of H. B. Forster's brother, also stating that Thackeray desired his brother to succeed him as editor of "The Snob," but as the publication came to an end this did not occur.

COLLATION: Title + dedication + preface + index (vii-x) + 64 p.

[See Frontispiece for Reproduction]

639B. THACKERAY (WILLIAM MAKEPEACE). A.L.S. 11¼ pages, 4to. [Jan. 19, 1837, postmark] To John Macrone, the publisher. 1837

629C. A LETTER BY THACKERAY TO HIS PUBLISHER, OF THE GREATEST IMPORTANCE, CONCERNING HIS FIRST SEPARATELY PUBLISHED BOOK, "*The Paris Sketch Book*," AND OF SPECIAL INTEREST AS SHOWING THAT THE TITLE GIVEN THE WORK WAS NOT THE ONE THAT THACKERAY ORIGINALLY HAD IN MIND, BELIEVED TO BE ENTIRELY UNPUBLISHED.

THIS LETTER WRITTEN BEFORE HE ACTUALLY COMMENCED WRITING THE MANUSCRIPT FOR THE BOOK, SHOWS THAT HE WAS WILLING TO ACCEPT THE SUM OF £50. FOR THE "2 *wollums*, with 20 drawings."

MENTIONS MACLISE, AINSWORTH, AND MAHONY (author of "*Reliques of Father Prout*.")

270. Owing to the unusually interesting contents the following lengthy excerpt is given,—

"My dear Macrone.

Mahony has just brought me your letter. I will send to you half a dozen drawings by Wednesday's post (wh will cost you money). I tried them on the copper, but what I did was so bad that I felt mortified at my failure and did not care to write to you about it . . . This week I have painted a large picture of Dando by wh I hope to procure immortality, & two smaller drawings besides writing those famous letters to the Constitutional wh the two people who read that paper declare unparalleled (how do you spell it?) . . . How are Macclises frontispiccesseses? Give Ainsworth a shake of the hand. He has praised me so much that I must love him ever after. Signed,—"*W. M. Thackeray*."

WRITTEN ON THE SIDE OF THE PAGE: 'Will you give me 50 pounds. Do now for the 1st edition of a book in 2 *wollums* with 20 drawings entitled *Rambles & Sketches in old and new Paris*, by W. T. I have not of course written a word of it, that's why I offer it so cheap, but I want to be made to write and so bind myself by a contract or fine. Think

My dear Macrom

What you give me
for the 1st
£ 50 for the 1st
Section of a book in
2. Volume. with
20 drawings
entitled

Rambles
&
Sketches
in old and
new Paris
by
W.M.

Have not of course
finished a word of
it, that's why I
offer it to you.
I have not the
time to write, and to
send myself by a
contract a line.

Macromy has just brought me your letter - I wish I could give you
a dozen drawings by Wednesday's Post, (which will cost you money) - I tried
them on the Copier, but what I did was so bad, that I felt mortified
at my failure, and ~~did not~~ came to write to you about it - Besides, I was
rather disgusted at not getting a line from you.

You must read the vol 1 as well as Vol III. You found Reynolds, you
recalled, had the 1st Vol, and I have never been able to get it back - I wish
you joy that you ^{were} out of the reach of that Justice man.

Macromy was wrong in saying I had finished the drawings, ^{by then finished by} he found a parcel
of sketches, but they will take no time to finish. This week I have painted a
large picture of Dandy by w^{ch} I hope to procure immortality, two smoke
drawings - besides writing three ~~for~~ ^{of} the Constitutional, w^{ch} the
two people who read that Paper declare unparalleled (how do you spell it?)

If you wish have the sketches, send me the book in no time, I will not
keep you waiting, for I wish better than I did 4 months ago, and as
quick as a horse on fire. How ^{big} Mac Clive's Pontificalness?
Give Amisworth a shake of the hand & he has praised me so much, that
I must love him ever after, although he never be as you wish me
a word. Upon my soul and honour you shall have 6 drawings by
Wednesday's post. Ever yours respectfully. W.M. Thackeray.

WILLIAM MAKEPEACE THACKERAY.
Autograph Letter. [No. 639B]

Sale Tuesday Evening, April 24th

[No. 639B—Continued]

about the advantage of this offer (I mean the one in the fiddle case). I want something to do—I wd be right glad to do this."

The title 'Rambles & Sketches' etc. is written within an ink sketch of a fiddle-case."

The "Paris Sketch Book," by "Mr. Titmarsh" was published by John Macrone in 1840.

[See Reproduction]

639G. THACKERAY (WILLIAM MAKEPEACE). ORIGINAL MANUSCRIPT OF A
632 a. PORTION OF AN UNPUBLISHED PLAY. Twelve 8vo sheets, inlaid to 4to, and bound in full blue crushed levant morocco, red silk doublures and end leaves, dentelle inside borders, solid gold edges, BY RIVIÈRE. Circa 1837

A THACKERAY MANUSCRIPT OF GREAT IMPORTANCE, AND LIKE THE FOLLOWING ITEM [No. 639D] AND ITEM No. 632 IN THE AUSTIN CATALOGUE, NEVER BEFORE OFFERED AT PUBLIC SALE; HAVING BEEN IN POSSESSION OF THE NOVELIST'S DAUGHTER SINCE HER FATHER'S DEATH IN 1863.

380. THIS MANUSCRIPT, CLOSELY WRITTEN IN THACKERAY'S EARLY PENMANSHIP, IS AUTHENTICATED AS FOLLOWS.—"*This portion of an unpublished play by my father W. M. Thackeray has been in my possession since his death in 1863. Anne Ritchie.*"

Selections read as follows,—

PAGE 1.

"Go into work you little , and get my father's breakfast, and — — drink your schnaps & be off.

Hullo! it's the young chap of the house, is it? —the Burgomaster's son — Master Burgomaster — thank you, fill the glass to the top, my hand is quite steady & thank me my boys for getting you this drink of brandy, & — for you my worthy young gentleman, had I but known whom I had the honor of communicating with, I'd not have been so quarrelsome. For I'm an officer. I hold rank in the army, and know what manners is. Therefore, Master John I trust you will accept (the drum beats) Confusion.

*There's the drum! Run you scoundrels, run!
all the soldiers exit."*

PAGE 5.

*"By the way John,
Sir*

Have you drawn off that oil

Yes Sir

That's right—it's uncommon strong, John, the oil, and have a care to sell every drop of it before you open a new cask.

By heavens, is this bearable? —A man like me to sell oil?

Keep it cool, Nic, keep it cool, and never bring more than a gallon at a time from the cellar. I say, by the way, Nicholas, about that sample of rhubarb old Habakkah brought, did you taste it?

Taste it! —no Sir, I'm not unwell.

Unwell, you great booby!"

PAGE 9.

"Hullo Kunz, Hans, Langbein, sharp boys, do you hear, the drum has beat these ten minutes, and if you are not in time before the second; wo betide your hides!—

Shall you be long at your marching & parading & Serjeant Blitz?

They'll be back in time for supper, Barbara.

Sale Tuesday Evening, April 24th

[No. 639C—Continued]

*Bless us, but that's a long time too, for a poor fellow to be a shoulder-
ing his musket, and never to put a bit of meat in his stomach.*

I say Serjeant.

Well,

*What do you call this here box that hangs here just under your pig-
tail— Ah me, but it's a beauty!—*

*I call that Cookey my cartouche box—and in that there cartridge
box, I put my cartridges, and them there cartridges I put into—*

PAGE 10.

*“this here gun, and fire 'em to-day in honor of his Majesty—that
is, I shan't fire, my dear, it's the common soldiers that fires—I has
my halbert look you and that don't go off.*

*No that don't go off you darling innocent of a cook; and as for the
cartouche box, I wears it only for regularity.*

*Suppose, Serjeant, I was to opo a bit of sausage and a roll & the
leg of a goose or so into your partridge box—oughtn't it to keep
you from fainting in such a long day's work, you poor dear man!—*

*O you blessed beauteous cooking creature! hug me, do now—
Heaven's it's Master John. (as they kiss, enter John).”*

639D. THACKERAY (WILLIAM MAKEPEACE). ORIGINAL MANUSCRIPT OF A
6328. PORTION OF AN UNPUBLISHED PLAY. Closely written on two 4to
sheets, and inlaid to a larger 4to, and bound in full blue crushed
levant morocco, red silk doublures and end leaves, dentelle inside
borders, solid gold edges, BY RIVIÈRE. Circa 1837

THE MANUSCRIPT, CLOSELY WRITTEN IN THACKERAY'S EARLY PENMAN-
SHIP, IS AUTHENTICATED AS FOLLOWS,—“*This portion of the original
manuscript of an unpublished play by my Father W. M. Thackeray has
been in my possession since his death in 1863. Anne Ritchie.*”

365. Selections from the Manuscript read as follows.—

PAGE 1.

*“(placing herself before the King) Serjeant Blitz, Serjeant Blitz!
if that's true or if you touch that poor lad again—I'll—I'll lock the
pantry door and never give you another bit of victuals as sure as
my name's cook.*

*Delicious darling! pacify yourself. I won't beat him and it isn't
true; is it dear Kunz? (aside) D— you, I'll murder you if you
don't say it's a lie.*

It's a lie, upon my honour it's a lie—Don't believe me cook.

Get in you dog and bring my accoutrements out.

*My sweet cooky!—that boy makes my heart bleed. I'm interested in
him. I know his family. I've been a second father to him. But
he's such an incorrigible liar. (Wont I break his bones, that's all).*

*Heigh Mr. Blitz: I dont know whether to believe you or him, and
as for being a father to the lad, it's my belief that you've been a
father to a great many such, and more shame for you.*

*(Oh won't I break his bones!) speaking in an indignant tone. Well
Mrs. Cook, well.*

*Barbara Bratin—if you won't believe me: if you won't credit me
when I swear you are the first and only woman I ever loved what
can poor Harry Fritz do, but have you, & try to forget you. And
in the review to-day, perhaps some chap may put a ball into his
musket, instead of a blank cartridge, and perhaps it may go through
the heart of the truest serjeant that ever lived—and pska!*

Hullo Hans, Kunz,—Langbein (that's hit her!)”

Sale Tuesday Evening, April 24th

[No. 639D—Continued]

PAGE 2.

"Yes Mrs. Cook, look out for me at the review to-day . . . third company. We take our ground opposite the Schnapsgasse, and are to defend ourselves in the most heroical manner, against the dragons all day.

Look out for you, Serjeant, O that I will!—that is, if I can get my kitchen work done in time, and squeeze through the crowd so as to catch a glimpse of you. . . .

Take that you clod-hopping scoundrel. Don't scream Mrs. Cook—Who the devil told you to speak you great blundering boor? What do you know about an officer's beauty, you beastly chawbacon? (The cook and Kunz begin to cry) Dry your tears my blessed angel, and this once I'll forgive his vulgarity.

(whimpering) Thank you, Serjeant Blitz.

(Waring), Oh, oh, oh—Oh, Serjeant this here wasn't what you promised us when you came to our village, when you told Mother I was such a—such a handsome lad: and promised sister Franzel that you'd make an officer of me—Yes ma'am—that he did—one day when he was a kissing her in the Summer-time in our garden.

Oh,—oh,—oh!—

Fire and furies! I'll cut your lying tongue out.

(Blitz draws, Kunz falls on his knees)."

639E. THACKERAY (WILLIAM MAKEPEACE). ORIGINAL PEN-AND-INK DRAWING, 9¾ by 8½ inches, representing THACKERAY standing, sketching two friends, one of whom is reclining in an easy chair; the other, standing by the side of a table, busily lighting a pipe. Beneath the drawing are the following lines IN THACKERAY'S SLOPING HAND,—

"Dear Yardley:

Having dropped into Hewson's rooms at 5 o'clock, I find him & Morgan John O'Connell in the following attitudes & Costume. Summers Harford waited yesterday upon his Sovereign & Frank Murphy has lost his voice. Rose is winning as usual at billiards & we all remain,

Yours — "

Tipped in sunken mount, and bound in a 4to, volume of blue crushed levant morocco, the title in gold within borders on side, and Thackeray's monogram in centre of cover, the back of the original wooden frame in which the drawing hung, is preserved as a doublure, on which is written the signature of "A. C. Yardley," for whom the drawing was made. The original framer's label is preserved. Enclosed in cloth case. Circa 1838

BEAUTIFUL SPECIMEN. From the collection of A. C. Yardley.

639F. THACKERAY (WILLIAM MAKEPEACE). ORIGINAL WATER COLOR DRAWING "SKIBBEREEN." A finished drawing by William Makepeace Thackeray, done in water colors, representing a scene in Ireland, "Skibbereen:" a typical Irish cottage occupies the centre of the picture; to the right, a stream of water on which a boat is afloat; to the left, a roadside on which are a number of Irish pedestrians. In the distance are hills, and immediately in front a stone wall in front of which sits an urchin. This drawing was done while Thackeray was preparing the "Irish Sketch Book," which was pub-

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lished in 1843. Beneath the drawing is the word "Ireland" in the hand-writing of Lady Ritchie, Thackeray's daughter. In the upper left corner of the drawing, is the lightly pencilled word "Skibbereen" in Thackeray's autograph. Tipped within a sunk mount and beautifully bound in full blue crushed and polished levant morocco extra, contents gilt on the outside cover, full gilt back, solid gilt edges, inside dentelle borders, red water silk doublures and end-leaves, BY RIVIÈRE.

THE DRAWING IS AUTHENTICATED as follows,—*"This water colour drawing of Skibbereen was made by my father W. M. Thackeray about the year 1842.*

A. I. Ritchie."

639c. THACKERAY (WILLIAM MAKEPEACE). A SERIES OF NINE ORIGINAL UNPUBLISHED DRAWINGS (ON EIGHT PAGES) FOR "KICKLEBURYS ON THE RHINE." Each tipped on sunken mounts, and the whole bound in a 4to, volume, full blue crushed levant morocco, red silk doublure and end-leaves, dentelle inside borders, solid gold edges, BY RIVIÈRE. [1850]

AUTHENTICATED BY LADY RITCHIE, as follows,—*"These drawings were made by my father W. M. Thackeray & have been in my possession since his death. Anne Ritchie."*

The drawings include,—

A pencil sketch for the vignette on the title to the first edition of the "Kickleburys on the Rhine."

A rear view of a German band.

A fine finished pen and ink sketch, representing a German traveller, standing beside his horse, and talking to a peasant girl.

A most important pen and ink sketch, with the following manuscript note (in Thackeray's vertical hand) "You will remark, my dear Lady Highdry, that the match was decidedly against my inclinations—You conceive that 2000 a year is but a poor pittance for my darling Emily, but Charles was a friend of Kicklebury's most intimate friend at Christ Church, I assure you it was not until he tried to commit suicide that my sweet girl was induced to relent . . . This drawing has been reproduced in Lady Ritchie's interesting book, "THE ORPHAN OF PIMLICO."

A pencil drawing of a table with bottles, glasses, etc. beneath which Thackeray has written "*On a Rhinish steamboat.*"

A pencil sketch of a German peasant scene, containing seven figures. On the back of this sketch is another sketch of a series of figures.

A pencil sketch of a woman seated.

A pencil sketch of two women seated on the deck of a steamer inscribed by Thackeray "*Blowing a little fresh.*"

The title-page from a first edition of the "*Kickleburys on the Rhine*" is inlaid to even size. This is one of Thackeray's Christmas books, published in 1850.

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